

WHAT I'M LONGING TO SAY

WILLIAM ELLIOTT
F. RAY COMSTOCK &
MORRIS GEST
PRESENT

THE NEW MUSICAL COMEDY

Marjorie Elias

Leave it
to Jane

BOOK & LYRICS BY
GUY BOLTON
AND
P. G. WODEHOUSE
MUSIC BY
JEROME KERN

Vocal	
The Crickets Are Calling	.60
It's A Great Big Land	.60
Poor Prune	.60
Sir Galahad	.60
Why	.60
A Peach Of A Life	.60
Leave It To Jane	.60
The Siren's Song	.60
Cleopatterer	.60
I'm Going To Find A Girl	.60
Just You Watch My Step	.60
The Sun Shines Brighter	.60
What I'm Longing To Say	.60
There It Is Again	.60

T. B. HARMS
CO.
NEW YORK

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1917
WHAT

What I'm Longing To Say.

3

Lyric by
P. G. WODEHOUSE.

Music by
JEROME KERN.

Valse Allegretto.

Piano.

The piano introduction is in 3/4 time, marked 'p' (piano). It features a waltz-like melody in the right hand and a supporting bass line in the left hand. The key signature has one sharp (F#).

(Jane.) Why can't you find words to make clear all that's
(Billy.) There's not a doubt, I've lots of eloquence

The first vocal line consists of two staves. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment, marked 'pp' (pianissimo).

ly - ing be - hind, Back in your mind?
some - where a - bout! Can't get it out.

The second vocal line consists of two staves. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment.

(Billy.) I do not know Why it is so.
(Jane.) If that is so, I will soon show

The third vocal line consists of two staves. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment.

T. B. H. Co. 19-3

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I must seem aw - ful - ly stu - pid and slow.
It's just a ques - tion of try - ing, you know.

Refrain.

Some - how, when - ev - er I'm with you I nev - er Can
Though I'm not clev - er, I can think of ev - er So

say what I'm long - ing to say. When it's too
ma - ny nice things you could say. Could - n't you

late, and you are not near me, I can find words, but you're
pay me com - pli - ments charm - ing? Why be a - fraid? I am

not there to hear me. That's why, When we're to -
 not so a - larm-ing. So, try, please, Don't be down-

portamento.

-geth - er, I just talk of the weath - er,
 -heart - ed, It's not hard, once you have start - ed.

portamento.

Sim - ply be - cause, When I'm with you, I nev - er Can
 Look in my eyes! Make your mind up and try, And I'm

say what I'm long - ing to say.
 sure you'll find plen - ty to say.

1 2
 say. — say. —
 say. — say. —

JEROME KERN

COMPOSER OF THE FOLLOWING SUCCESSES

"HOW'D YOU LIKE TO SPOON WITH ME" "DON'T YOU WANT A PAPER, DEARIE" "HONEYMOON LANE" "YOU'RE HERE AND I'M HERE"
"SAME SORT OF GIRL" "THEY DIDN'T BELIEVE ME" "MAGIC MELODY" "BABES IN THE WOOD" "CASTLES IN THE AIR"

MR. KERN'S TWO LATEST HITS

from "LOVE O' MIKE"

Words by
HERBERT REYNOLDS.

It Wasn't My Fault

Music by
JEROME KERN.

Refrain. *Slower*

Of course, I see now I was wrong. (He) It was - n't
'Till I met you and then good night. (She) It was - n't

an - y - bo - dy's fault at all, I saw your
an - y - bo - dy's fault at all, I saw you

appass
Cello

and with great simplicity

your fault, — It was - n't my fault, — It was - n't
your fault, — It was - n't my fault, — It was - n't

eyes, your won - der - ful eyes, — And all I did was fall —
smile your won - der - ful smile, — It held my heart en thrall —

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from "HAVE A HEART"

Words by
JEROME KERN and
P. G. WODEHOUSE.

And I Am All Alone

Music by
JEROME D. KERN

Refrain.

there — Just as you used to be — so sweet and

girl - ish in its slen - der - ness — You've got a

fair, — You stand and gaze at me. — Your form is

moth - er's smile of ten - der - ness, — I hear your

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